TACHYGRAPHY.

THE

Moſt Exact and Compendious Method of Short and Swift Writing that hath ever yet been publiſhed by any.

Compoſed by

THOMAS SHELTON

Author and Profeſſour of the ſaid ART.

Approved

By both the Univerſities.

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TO

THE WORSHIPFUL
his very Worthy Friend,
RICHARD KNIGHTLEY,
ESQUIRE.

Worthy Sir,

MY purpoſe was that (without any addition or alteration) this ſmall Treatiſe ſhould have paſſed, as I had formerly compoſed it: but finding ſomewhat that I judged uſeful, to the eaſier attaining of the Art, which before was omitted, at the requeſt of diverſe of good judgement, I was perſwaded rather to *adventure* the *breach* of that promiſe, than to conceal that which might be uſeful to many.

The manifold ingagements I ſtand in to your *Worſhip*, require a *better* retribution: but your *favourable aſpect* to one as *little deſerving*, hath emboldned me to crave of your worſhip to countenance this, and the rather, becauſe

your experience in the Art, hath already encourag'd many to the ſtudy of it.

I dare not ſo much injure your Worſhips vertuous inclination, as to fear the acceptance of this poor expreſſion of my thankfulneſs, ſeeing it is not unknown to your Worſhip, nor to many thouſands beſide, that it hath been inſtrumentall for the good of the Church, and the perpetuating the memories (*as the ſmel of Lebanon*) of many worthy men, who, though they now reſt from their labours, and their *works* have followed them; yet by this means the fruit of their labours is continued with us. I deſire your worſhip to pardon my boldneſs: and to pray for the increaſe of all bleſſings on your Worſhip, ſhall be the imployment of

Your Worſhips

to be commanded.

THO. SHELTON.

To

To the

READER.

I *Am prevented for ſpeaking much of the utility of this Art. by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly Scribe,* Mat. 13. 52.) To bring forth of their treaſuries, things both new and old: *As alſo by the beneſit that many thouſands enjoy by the works of many worthy Divines, which had periſhed with the breath that uttered them, had not God, as out of* Zebulun, *Judg.* 5. 14. *inſtructed ſome to* handle the Pen of the writer; *who may ſay of them as* Baruch *of* Jeremiahs *roll, Jer.* 36. 18. He pronounced all theſe words to me; and I wrote them with inke in the book: *Beſides the priviledge that divers enjoy in foraign parts, by uſing Bibles and other Books in this writing, without danger of bloody inquiſitours.*

Theſe and the like conſiderations move me to ſay the leſs: only let the intelligent Reader judge how uſefull ſuch a skill may be, by the learning whereof ſo much time and labour is ſaved; whereby as much may be written in one page, as otherwiſe in ſix, and as much in the Margin as the Page: a skill whereby thoſe that have weak memories, may both eaſily preſerve their own conceits, that elſe would ſoon vaniſh, and be furniſhed with notions from others. For the plainneſſe of the Rules, the eaſineſs in learning, the ſpeed in writing, the facility in reading, let the diſcreet Reader peruſe, practiſe, and judge.

THO. SHELTON.

To the Authour his Friend, upon his ART of *SHORT-WRITING.*

FOrtunate Art, *by which the hand ſo ſpeeds,*
That words are now of ſlower birth then deeds;
Diſſembling age, that faith ſo often breaks,
Learn hence to do more than the proudeſt ſpeaks.
Speak not the Authors praiſe; his Art *commands,*
Our tongues ſhould be more cripled then our hands
Nor can we ſcape (this ſlight his ſpeed affords)
From being over-taken in our words.
What ſhall become of their Divinity,
Which ſcatter'd through two hours Tautologie,
Gather'd by theſe quick Characters, muſt hence
T' indure the doom of ſuch as can ſpeak ſenſe?
But that thine Art's *a friend to repetition,*
Their hourly breath, they'd damn the next edition.
Print then that praiſe, which volumes cannot hold
But in thine own compendious figures told:
Figures, which makes us duller-handed think
Words from the ſpeakers mouth diſſolve to ink,
And fall upon thy papers, or thy quil,
Made of ſome nimble tongue, gave thee this skil.
Stil may that ful-fledg'd pen with moiſture ſpring,
Snatcht from the Eagles, not the Gooſes wing.

E. R. *Mag. Art.* Magd. *Coll.*

TO HIS INGENIOUS FRIEND, Maſter *Thomas Shelton*, on his ART of SHORT-WRITING.

SUch is thy Art, that either thou alone
Compris'd the Iliads *in a Nut, or none;*
I've read this oft, yet ſcarcely did give credit,
(Except thy ſelf) that ever one man did it:
Yet now it is no wonder, when I ſee
Thou writ'ſt whole volumes in Epitome;
And with ſuch ſpeed, that with thy nimbler pen,
Thou doſt anticipate the tongues of men;
So that if Plutarch *liv'd, he ſcarce could tell*
To find thee in thy Art a Parallel.

Tho. Fancourt.
Cantab. Col. Pet.

To the Authour.

WHy ſhould I praiſe thy Art in writing, when
Thy Art and praiſe ſurmounts the praiſe of men?
For if thy way of writing had been ſhown
To ages paſt, Printing *had ne're been known,*
Nor the Invention ſought or valued; when
The Preſs *can ſcarcely over-run thy Pen.*
So that what honour's due unto the Quill,
Or glory unto thoſe that have the ſkill
In fair Orthography, *their titles ſtand*
As Pages to attend upon thy hand.

Nath. Maſon, G. C. Coll.

To the Authour on his Exquiſite ART of SHORT-WRITING.

WHat write as faſt as ſpeak! what man can doit?
What hand ſo ſwift as tongue! perſwade me (to it.
Unlikely tale! Tuſh, tuſh, it cannot be,
May ſome man ſay, that hath not heard of thee.
This thou canſt do, this (Shelton) *thou haſt done,*
Thy nimbler pen hath many tongues out-run.
Therefore, if any one of me demand
What hand's the beſt, I ſay, thy running hand.
Herein the Proverb holds not, for thy haſte
Is advantagious, it doth make no waſte:
Nor doſt thou envy others this thy Art,
But willingly doſt it to all impart:
And 'tis not fit that ſuch a gemm ſhould reſt
Within the Cabinet of a private breſt.
On praiſe of thy Short-writing, *I could long*
Inſiſt, but I therein ſhould do thee wrong.
This only I will adde; whil'ſt ſome deſire
To praiſe thy skill, I rather will admire.

Steph. Jones.

Coll. D. J.

The letters of the Alphabet.

a	ʌ	
b	ı	
c	⌐	
d	)	
e	ϑ	
f	⌉	
g	ᴙ	
h	<	
i	⌊	
k	∩	
l	∪	
m	\	
n	–	
o	⊂	
p	σ	
qu	ϙ	
r	⌐	
s	ρ	
t	/	
v	∨	
w	⌊	
x	×	
y	⅄	
z	z	

THE ART OF *Short-Writing.*

CHAP. I.

Of the Letters of the Alphabet.

THE firſt thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly known according to the form expreſſed in the copy.

In the writing of theſe Letters, each of them but *x* and *y* (which are not often uſed) are to be made at once, without removing the pen from the paper. I make one character for *q* and *u*, becauſe they come alwayes together; whenſoever *q* is written, *u* immediately following it; as in *queen*, *quiet*, *quarter*, &c.

Theſe letters being ſo perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

CHAP.

CHAP. II.

Of the double Conſonants.

THe double conſonants are the very letters of the Alphabet joyned together (except the four laſt) and therefore the learning of them is no charge to memory, the letters being once learned.

In the making of theſe double conſonants you may obſerve, that ſtill the ſecond letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus (ı) *l* alone thus (∪) when they are to be joyned, draw *l* from the foot of *b* thus (⌊). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus (⊦). To write *cl*, *c* alone is thus (⌐), *l* thus (∪); when you joyn them, draw *l* out of the foot of *c* thus (▽): *cr* thus (⊢), and ſo of the reſt, as you may ſee in the copy of the double conſonants.

Double

Double consonants

To begin words.

bl
br
cl
cr
dr
dw
fl
fr
gl
gr
kn
pl
pr
sc
sk
sl
sm
sn
sp
st
str
tr
tw

To end

ld
lk
lm
ln
lp
ls
lt
lf
mp
nd
ng
nk
ns
nst
nt
rd
rk
rl
rm
rn
rp
rs
rst
rt
ch
sh
th
wh

CHAP. III.

Of Vowels.

THe ſingle Vowels are *a*, *e*, *i*, *o*, *u*, which in this Art are never expreſſed by their proper characters, (unleſs when a vowel beginneth a word, or elſe when two vowels come together, of which ſee Chap. 5.) but are underſtood by certain places aſſigned them about the other letters: as for example.

The places of the Vowels.

The *vowels* are placed about any letter, as you ſee them ſtand about theſe.

The place of *a* is juſt over the head of the letter, thus, ˙

The place of *e* at the upper corner on the right hand, thus, ˈ

The place of *i* againſt the middle of the letter on the right hand, thus, ˌ

The place of *o* at the foot of the letter on the right hand, thus, ˳

The place of *u* juſt underneath the letter, thus, ˍ

About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus diſpoſed;

The place of *a* is juſt over the middle of the letter: the place of *u* juſt againſt it under the letter; the other three, *e*, *i* and *o*, on the right ſide one under another.

About ſlope characters, as *m*, and *t*, they are placed thus,

The places about any of the reſt are eaſily obſerved.

CHAP. IV.

The uſe of Vowels, and their places.

WHen a word begins with a vowel, the character of the vowel muſt be expreſſed: as for example, to write *art*, the *character* of *a* muſt be written thus (∧): the next letter *r*, being a conſonant, muſt be

joyned to *a* thus ( ), and then *r* joyned to *r* thus ( ). To write *on*, write *o* thus (c), and at the foot of it joyn *n* thus ( ). To write *eke*, write *e* thus ( ) and joyn *k* thus ( ), as in theſe,

in		*us*		
are		*ebb*		
ark		*odd*		&c.

If two vowels come together in the beginning of a word, and muſt both of neceſſity be ſounded, write down the character of the former vowel, and ſet the following conſonant in the place of the latter vowel: as for *example*, To write *aid*, write the *character* of *a* thus ( ), the next vowel being *i*, ſet *d* in the *room* of it thus ( ). To write *eat*, write *e* thus ( ): the next vowel being *a*, ſet *t* in the place of it thus ( ): as in theſe,

aim		*oar*		
air		*out*		
ear		*eaſe*		&c.

When a word beginneth with a *conſonant*, the vowell or Vowels following

ing are not expreſſed by their characters, but implyed by the places aſſigned them about the conſonant, and the next letter or letters following are ſet in the place of the foregoing vowel. As for inſtance, to write *ball*, write *b thus* ( ) ; in the place of *a* write *l* diſ-joyned thus ( ). To *write bel*, write *b* as before, and *l* disjoyned in the *place* of *e* thus ( ). To write *bill*, write *b* as before, and ſet *l* diſjoyn'd in the room of *i* thus ( ), *bol* thus ( ), *bull* thus ( ) : as in theſe,

bad		*nat*		
bed		*net*		
bid		*nit*		
bod		*not*		
bud		*nut*		and the like.

If two conſonants or more come together, and no vowel between them, they muſt be joyned together *without* taking off the pen : as for example, to write *blame*, *bl muſt be joyned thus* ( ), *then in the place* of *a* write *m thus* ( ). To write *break*, write *br* thus ( ), & in the place of *e* write *k* thus ( ).

As in theſe,

breadth		*ſpeech*		
length		*whence*		
ſhort		*France*		&c.

Note that alway, when there *cometh* any vowel, the pen is to be taken off, and the letter after disjoyn'd, but till you come at a *vowel*, all the conſonants that come together, muſt be joyned together.

When a word endeth with a vowel, that *vowel* is underſtod by a *tittle made* in the *place* of it: as to write *me*, write *m* thus (), and a *tittle* in the place of *e* thus ( ). To write *die*, write *d* thus (), and a tittle in the place of *i* thus ( ): as in theſe,

ſay	
we	
cry	
goe	
due	

and the like.

If a word end with *y*, the character of *y* is not expreſſed, but a tittle ſet in the place of *i*: as in theſe,

my		
why		and the like.
by		

CHAP.

CHAP. V.

Of dipthongs.

FOr dipthongs, ſome aſſigne more places about characters then for ſingle vowels; which hath proved inconvenient in the writing, and bred much *confuſion* in the reading of what hath been ſo written, as they from their own experience have teſtified, it being indeed impoſſible exactly to obſerve twelve or fourteen ſeveral places about a ſmall character: for the avoiding of which inconvenience, I obſerve only the places for the ſingle vowels, and no more.

If it be demanded, how words ſhall be expreſſed wherein more vowels then one come together.

I anſwer, if two vowels come together in the beginning of a word, obſerve that rule, *Chap.* 4. If in the middle of a word, that is, after ſom other letters, obſerve theſe rules.

Firſt, Though two vowels come together, yet oft times one of them doth principally ſound the word, and then the other may be ſpared, as in theſe words.

In { *deare*, *heart*, *neither*, *people*, *guide*, } leave out { *a*, *e*, *i*, *o*, *u* } and write { *dere*. *hart*. *nether*. *peple*. *gide*. }

Secondly, if two vowels come together, and muſt *of neceſſity* be *both ſounded*, (as eſpecially when the *firſt vowel* belongs to one ſyllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus (∪), in the place of the firſt vowel which is *i*, write the character of *o* thus (∪), and then joyn *n* at the foot of *o* thus (∪). To wrire *poet*, write *p* thus (⌐), in the *place* of *o* write *e* thus (⌐), and joyn *t* thus (⌐): as in theſe,

quiet *ſion* *caos* and the like.

Or elſe make a tittle in the place of the former vowel, and write the conſonant or conſonants following in the latter vowels place; as to write *riot*, write *r* thus (r), make a tittle in the *firſt* vowels place, which is *i*, thus (r) and

and *then in the place of the latter vowel*, write *t* thus ( ). To write *Joel*, write *j* conſonant *thus* ( ), a tittle in the place of *o* thus ( ), and *l* in the place of *e* thus ( ) : as in theſe,

dial
giant
duel | | and the like.

CHAP. VI.

Of J and V conſonants.

THe letters *j* and *v* are ſometimes vowels, ſomtimes *conſonants*; the knowledge of which will not be unuſefull in this Art of writing ; therefore thoſe that know it not, may take theſe directions.

J is a conſonant alway in the beginning of a word, when another vowel followeth next after it, and it is ſounded like *g* ſoft : as in theſe,

jarre
judge
jewel
Job | | and the like.

Alſo in the middle of a word, if a vowel follow it in the ſame ſyllable: As in theſe,

prejudice,
reject,
rejoyce,

and the like

V is a conſonant when it cometh before another vowel in the ſame ſyllable, and is ſounded like *f*, but ſomewhat ſofter; as in theſe,

vertue,
viall,
veſture,
deliver,

and the like.

When they be Conſonants, and are thus ſounded, they muſt be expreſſed by their proper *characters*, as the reſt of the conſonants, whether it be in *the* beginning, middle, or ending of *words*.

Prepo-

Prepositions for longe words.

Ab		Con		Pre	
ob		cor		pro	
ac		col		re	
ad		de		sub	
af		di		suff	
all		dis		sup	
am		fall		ser	
an		full		sur	
ap		for		sal	
op		im		sol	
as		liber		temp	
at		mess		trans	
circum		miss		vn	
com		per		vp	
		par		vt	

Terminations for longe words.

Able		ing		serue	
ible		ler		sion	
ation		lent		tion	
ceiue		litie		soeuer	
dure		mer		ternall	
fect		mar		ther	
ference		ment		tent	
fication		ness		ture	
fulness		ous		ver	
iect		cent			
itude		sent			

CHAP. VII.

Of the marks for the beginning and ending of long words.

ALthough by the former rules any *word* may be *written* in this *Art*, and there is no neceſſity of learning more, (the reſt that follow only ſerving to ſhorten the former) yet to *thoſe* that deſire to be exact in this *Art*, the benefit of the rules that follow, will *countervail* the *pains* of *learning them*; therefore in the next *place*) for the abbreviating of longer words, I have added characters for the beginnings and endings of ſuch as are moſt uſual.

Theſe marks having little dependance upon the letters, are therefore to be learned perfectly, being of *much* uſe in writing.

In the uſing of them the ſame rules are to be obſerved as before in words of one ſyllable.

If a word begin with one of theſe marks, the character for it muſt *be ſet* down; if a *conſonant* come next, it muſt be *joyned* to the mark, without taking off

off the *pen*, and then *write* the *letter* or letters following in the room of the vowel. As for example, to write *condemn*, firſt write your mark for *con*, *which is* thus( ); the *next* letter *d* being a conſonant muſt be *joyn'd* to *con*, thus( ) and then in *the vowels* place, which is *e*, write *m* disjoyned thus ( ). To write *prefer*, your mark for *pre* is thus ( ), joyn *f* thus ( ), and in the *place* of *e* write *r* disjoyned thus ( ). To write *ſubmit*, your mark for *ſub* write thus ( ), joyn *m* to it thus ( ), and in the place of *i* write *t disjoyn'd* thus ( ) as in theſe,

fortune		*remit*	
rebell		*proceed*	
contain		*tranſlate*	&c.

If two of the *marks* make up a *whole* word, and no vowel come between them, they are both to be *joyned together*: as to write *reference*, write your mark for *re* which is *thus* ( ) & *then* joyn *ference* thus ( ). To write *project*, ſet down *pro* thus ( ), and joyn the mark for *ject* thus ( ).

As

As in theſe,

former
perceive
circumference and the like.

If you have a mark for the ending of a word, and not to begin it, you muſt begin it with the letters of the *Alphabet*: as for example, to write *nature*, write *n* thus (—), and then *ture* being a *mark* to end it, muſt *be ſet in the place* of *a* thus (±). To write *brother*, joyn *br* thus (⊦), and ſet the *mark* for *ther* in the place of *o* thus (⊦–): as in theſe;

nation *pliable*
never *difference* &c.

If you have a mark to begin a word, and no mark to end it, it muſt be ended with the letters of the *Alphabet*; as to write *permit*, write the mark for *per* thus (⍙), joyn *m* to it thus (⍙), and write *t* disjoyn'd in the place of *i* thus (⍙). To write *ſuffer*, write your mark for *ſuff* thus (∝), then ſet *r* in the place of *e* disjoyned thus (∝).

If a *vowel* come next after a mark or conſonant to begin a word, the letter or mark following the vowel muſt be

ſet

ſet disjoyned in the room of the vowell, as in theſe,

courage
ſupport
potent
lament and the like.

CHAP. VIII.

Directions for making the foreſaid marks, and placing the vowels in long words.

IN making your Characters, begin them ſo, that you take not off the pen, unleſs it be in thoſe that cannot otherwiſe be made.

Secondly, the moſt of them are ſo framed, that you may end them toward the right hand, that ſo with more convenience the next letter may be joyned, if it be to be joyned.

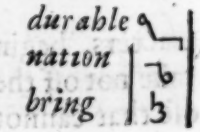
Thirdly, the next conſonant or mark is to be joyned where you laſt took the pen from the former.

The *vowels* in long *words* are to be placed about the laſt letter, if it be a *word* that goeth forward *in the line*; as to

to write *contemn*, write *con* thus ( ) joyn *t* thus ( ), and then ſet *m* diſjoyned in the place of *e* againſt *t* thus ( ), not againſt *con* thus ( ). To write *diſdain*, write *diſ* thus ( ), joyne *d* thus ( ), and then ſet *n* in the vowels place againſt *d* thus ( ), not againſt *diſ* thus ( ).

Thoſe marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter : as in theſe,

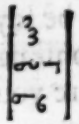
durable
nation
bring



and ſuch like.

Unleſs there come another Vowell before them, and then the mark is to be ſet disjoyned in the place of the former vowel : as in theſe,

doing
pliable
pious

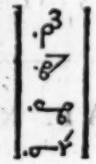


and ſuch like.

The character for *s* after *ſome letters* in the ends of *words cannot conveniently* be joyned ; therefore in ſtead of it write

write a tittle behind the whole *word*: as in theſe,

ſayings
ſervants
conſerves
pirates



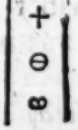
CHAP. IX.

Of Characters that reſemble others.

THe ſame character ſometime ſtandeth for two things: as for example, there is the ſame for

ture
ternall } and
meſſ

Chriſt
which
what



which is no hinderance (*but a help*) in the learning this *Art*, conſidering *how* eaſily they may be differenced. When any of theſe *marks ſtand* alone *by themſelves*, they are for whole *words*: when they are joyned with other marks or *letters* they are put *apart*; as for *example*, this mark (Θ) when it is written alone, ſtandeth for *which*; when it is *joyned* with other *letters*, it is *ternal*, a part

part of a word; and ſo of the reſt: and by remembring the one, the other is eaſily called to mind.

CHAP. X.

Whether marks for beginnings may be uſed to end words, and contrary.

THE marks for beginnings of words may be uſed for endings, and the endings for beginnings (when they be ſhorter then the letters of the Alphabet) without any inconvenience: as in theſe,

Mercy		*ſentence*	
former		*conſent*	
aſſume		*durable*	
Meſſias		*indure*	

where you may obſerve, the mark for the beginning of the former word is the ending of the next.

CHAP.

CHAP. XI.

Examples of words written with the marks: with marks for the names of the books of the Bible.

THe greateſt difficulty that ſome (who have only the help of the book) have found in attaining this Art, is about uſing the foreſaid marks in the writing of words: to help ſuch, I have in this Edition added this table of words, compoſed of thoſe marks wherein for the moſt part there are two words with each mark; the former having a conſonant following the prepoſition, the latter a vowel.

Theſe words are not to be learned without book, (many of them being afterwards ſhorter expreſſed in the Table) but are only examples to direct the learner how to write other words by them.

I have alſo added in this book, marks for the names of the books of the old and new Teſtament: the moſt of them are drawn from the letters; and therefore the learning of them is little charge to the memory.

Markes for the Names of the bookes of the old and New Testament.

Genesis	א	Jeremie	יה	John	ל
Exodus	ב	Lamenta:	יו	Acts	ז
Leuiticus	ג	Ezechiel	יז	Romans	ח
Numbers	ד	Daniell	יח	Corinthy.	יט
Deutron	ה	Hosea	יט	Gallat.	כ
Joshua	ו	Joel	כ	Ephes.	כא
Judges	ז	Amos	כא	Philipp.	כב
Ruthe	ח	Obadiah	כב	Colossians	כג
Samuell	ט	Jonah	כג	Thessallo.	כד
Kings	י	Micah	כד	Tymothy	כה
Cronicles	יא	Nahum	כה	Titus	כו
Ezra	יב	Habac:	כו	Philemon	כז
Nehemia	יג	Zephanie	כז	Hebrews	כח
Ester	יד	Haggie	כח	James	כט
Jobe	טו	Zecharie	כט	Peter	ל
Psalmes	טז	Malachy	ל	Jude	לא
Prouerbs	יז			Reuelatio	לב
Eclesiast	יח	Mathew	א		
Canticles	יט	Marke	ב		
Isay	כ	Luke	ג		

Examples of words written with each of the former markes

Abstaine		Atlas		Imoderate	
Abolish		Attorney		Libertine	
Obligation		Circumstant		Liberall	
Obedient		Compassion		Messenger	
Acclamation		Comendation		Mistake	
Accuse		Condemne		Misserie	
Admitt		Connex		Pardon	
Addition		Cormorant		Paradice	
Affirme		Courage		Pretend	
Affright		Colchester		Prexittent	
Almightie		Colledge		Prophesie	
Allow		Demerit		Proud	
Amber		Deifie		Rebell	
Amiable		Diuert		Reallitie	
Anger		Dialogue		Sublime	
Annotation		Distance		Subborne	
Approach		Dissemble		Suffrage	
Appoint		Fulgentius		Sufficient	
Oppress		Fuller		Supplie	
Opposition		Forbeare		Suppport	
Aspiration		Forraine		Surmise	
Assume		Imputation		Surrender	

Examples of words written with each of the former markes

Permission
Peregrine
Sermon
Seraphin
Salmon
Salute
Temptatiō
Temporall
Translate
Transact
Vpright
Vppon
Vntill
Vniforme
Vttmost
Vtterance

Conceiue
Felicitie
Aduersitie
Indure
Defect
Circumference
Mortification
Willfulnes
Joyfulnes
Subiect
Institute
Calling
Doing
Templer
Quarreller
Relent
Exelent
Informer
Grammer
Installment
Parliament
Aytnes

Proneness
Meruelous
Pious
Consent
Innocent
Reserue
Mantion
Comision
Whensoeuer
Whosoeuer
Father
Murther
Content
Impotent
Departure
Future
Moreouer
Euer .

Dureable
Pliable
Horrible
Vocation
Situation

CHAP. XII.

Of writing 3 or 4 words in one.

SOmetimes three or four words, or more, may be joyned together as one word, (as in the 15. Chapter following is declared,) especially if the word begin with a vowel: as in these,

as it is in use
this is of all other
which is as if it

Or else when the former word endeth with a vowel: as in these,

do so too
do no more so
so he may die and the like.

To make many marks for whole sentences is needless; because by the rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the *sentence*, the *mark* is either of no *use*, or else the *sentence* must be rendred in other *words* then it was spoken, which is a wrong to the speaker: therefore I have only abbreviated a few, which commonly

commonly are ſpoken in the very words as I have ſet them down: as for example, in theſe following *ſentences*,

The Church of God	
The people of God	
The kingdome of God	
The kingdome of Chriſt	
The kingdome of heaven	
The kingdome of Satan	
The joyes of heaven	
The torments of hell	
That is to ſay	
As if he ſhould ſay	
As if it were	
The power of God	
The truth of God	
The mercy of God	
The wiſdome of God	
The glory of God	
The honour of God	
The juſtice of God	
The word of God	
The works of God	
The love of God	
The fear of God	

Many other like might be added, but theſe I think ſufficient to direct the diſcreet learner, who may adde more if he ſee them uſeful.

CHAP. XIII.

Of the uſe of Points in this Art.

ALthough to thoſe who have attained any perfection in this Art, there is no great uſe of pointing; yet for the help of new beginners, I have added this direction.

At the end of a perfect ſentence, the ordinary period may be uſed, which is this (.) but becauſe it hath ſome reſemblance with another word, leave the ſpace of a word before and after it, thus . or elſe ſet it a little lower then the line, thus .

The Interrogative point may be uſed in the common form, thus? Parenthesis likewiſe, as it is uſually expreſſed with two ſemicircles, thus ( ) For other points of leſs uſe, as Comma, Colon, &c. they may wholly be ſpared.

Thoſe that deſire to write the New Teſtament, or Bible, for the diſtinction

ction of the verſes, at each verſe end they may ſet this mark ∴.

CHAP. XIV.

Of the Table.

THough any word in any *language* may be written by the former rules, yet (to omit nothing that may tend to the ſpeedy attaining of this Art) I have added a ſhort Table of words, ſo frequent in uſe, that almoſt in any ordinary ſentence the greater part of the words are written by this table, without removing the pen from the paper in any one word.

The moſt part of theſe words are little charge to memory, being made out of the letters of the Alphabet.

Thoſe that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needleſs, for

Firſt, any long word may be expreſſed by the former rules.

Secondly, marks for words ſo ſeldom in uſe are oft times forgotten, before there be occaſion to make uſe of them, whereas many of theſe are written in every ſentence. Thirdly,

Thirdly, as ſuch words are longer in writing, ſo are they alſo in ſpeaking.

Laſtly, in many long words ſome part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this book, at the requeſt of ſome (who have found it uſefull) I have drawn the table into ſenſe, as near as I could, keeping to the Alphabetical way, that it may take the better impreſſion in the memory of the learner. The words that follow orderly in the Table, are thoſe that have the marks ſet againſt them; the other words that ſtand forward in a ſmaller character, are added onely to make ſenſe of the other, and have marks alſo in their place.

CHAP.

THE TABLE.

Acknowledg
Aduantage
Afflictions
Away
Anger with
And
Adulterie
Admonish
Argument
Against
Account the
After
Abundance for
Actions of
As when
Appeare we shall
Amonge
Apostles
Angells and

B

Behold
By
Baptisme
Blest men are
Because

Begin they
Beleiue to
Be
Behind not
Brut-beasts
But
Bountie let
Benefitts and
Betweene be
Brethren

C

Cause
Children
Come to
Christs to
Church
Congregation and
Care with
Conscience and
Christians
Consider
Couenant their
Concerning and
Conuersation their
Charitie they we

Call and
Crosse the
Chastisment and
Comfortable
Confesse and
Certaine
Customes
Cittie of
Corrupt to be

D

Doe
Dilligence thy
Delight with
Destroy to
Doctrine
Diuells of
Deliuered
Downe
Darknes
Dwell when they

E

Edefie
Elect the
Epistle by

THE TABLE

[illegible]ple	X	Great	4	House and his	4
Enemies for	ε	Glorie	5	Hold	8
Enter	z	Grace for	3	Heare.	m
Effect and	ϑ	Gospell and the	6	**I**	
Euill	e	Good to the	∞	If	6
Euen	=	Godly and	g	Instruments men be	8
Egipt to	ϑ	Generation	G	Instruct to	0
End and the	⅃	Generall in	g	Ignorant the	34
Earth of the	ꝏ	**H**		Iniquitie from	99
F		He	o	It	~
Follow	f	Hath that	h	Increase will	9
Faith	ϛ	Holie a	ℰ	Inward	90
From	⅂	Humble	ℌ	Ioy	2
Foundation the	ff	Heart	4	Iesus for	3
Forgiue	ε·	His	ϑ	Iudg is	4
Forbeare and	ε	Hope	ʔ	**K**	
Fulfilled be	4	Helpe and	ϑ	Keepe	ρ
Feare with	⅂	Heauen is in	ıı	Kingdom in the	K
Feast and	⅂	Holighost and the	4	Know	~
Flesh not yet	⅃	How yet	ϑ	King thy	⌒
Fast but	⅂	Hands doe the	ʌ	**L**	
G		Hipocrites of	h	Let	ʃ
Giue	4·	Heretickes and	ħ	Loue men	ʃ
God	4	Hurt	⊙		
		Him	<		

THE TABLE

THE TABLE.

Law the
Lord of the
Life and their
Like is
Longe to be
Land in the

M

Meditate
Mind in
Man
Made thou art
Mortall
Magestrates
Ministers and
Must
More haue
Mercie
Multitude. on the

N

Neuertheless
Neighbours
Neglect
Necessitie the

Number of a
Nothing that haue
Notwithstanding
Name
Not them
Now.

O

Oh
Order the
Of
Our
Omnipotent
Obseruable
Ouer
Outward things
Or
Other.

P

People
Passe
Praie to
Principall in a
Publique

Particuler
Place for
Protection and
Prouision
Proue and
Patience their
Purpose. to

Q

Qualifie
Question the
Quantitie in the
Quarter. of a

R

Remember
Readie to be
Repent
Righteous the
Regard that
Religion
Reioyce and reioyse
Reward
Reprobates but
Reproofe

THE LAST

THE TABLE

S

Stand
Salvation for
Soule of
Spirit and
See
Selfe to thy
Small for
Secret
Sinnes
Self-loue of
Shall
Seeme
So
Strong
Send thy
Seuerall for
Sacrifice
Scripture

T

Those
That
Thinke
To not

Turne
Truth to the
Tyme in
Torment
Themselues
Though
Thou
Thought
Thus
Thus and
Then
There and
Tell yet
These
Them and
They
Tast shall
Thy of
Trouble

V

Vp
Voice with thy
Vouchsafe and
Vs
Vnderstand to

Verse the

W

We
Were
Wise
With
Whom
What in
Where
Why and
When
Wicked the-
World
Would
Walk
Workes with
Which
Worke
Was
Will
Worship.

Y

Yet
You
Your. want

Z

Zeale.

CHAP. XV.

General rules of abbreviation observable in the use of this Art.

THE principal end of the Art of *Short-writing* being to write much in a little time and room, it is not needfull in every word to express every letter, but only so many as may *serve* to *sound* the *word*; the rest may be left out as superfluous: as for example, in these words following:

a	may be left out in	*fear, dear, heaven,*
b		*debt, lamb, tomb,*
c		*science, Scipio, acquit,*
d		*judge, badge, wedge,*
e		*enter, end, else,*
g		*strength, length,*
h		*ghost, inherit, Christ,*
i		*fruit, guide, plain,*
k		*acknowledge, black,*
l		*palm, half, psalm,*
n		*condemn, solemn,*
o		*double, deacon, beacon,*
p		*psaltery, psalm, empty,*
s		*isle, paganism, baptism,*
t		*elect, reject, act,*
u		*plague, league, tongue,*
w		*write, sorrow, know,*
y		*obey, say, nay.*

and the like.

2. Sometimes two letters or more *may* be *left out*, and yet the *word* sufficiently

ciently ſounded: as for example,

ch, *gh*, *ugh*, *ou* may be left out in *ſchiſme*, *might*, *naught*, *through*, *burrough*, *labour*, *neighbour*, and the like:

3. Sometimes a whole ſyllable may be ſpared in a word: as for example,

for *vehement*, *Abraham*, *victual*, write *vement*, *Abram*, *vittel*, &c.

4. In the end of ſome long words, two or three ſyllables may be omitted without hindrance to the reading of them: for example, for

imcomprehenſible, *abominable*, *tranſubſtantiation*, write *incompr.* *abomin.* *tranſubſt.*

5. Somtimes the letters that are ordinarily uſed in the writing of *words*, *may* be *changed* for *others* of *like ſound*, that are *written ſhorter*: as for *example*, *F* is *ſounded* like *ph*, and may be *written* inſtead of them; as in theſe words,

for *phyſick*, *Phariſee*, *Philoſophy*, write *fiſick*, *Fariſee*, *filoſofy*, &c.

F is likewiſe ſounded in the end of words like *ugh*, and may be written for them: as,

for { *enough*, *cough*, *rough*, } write { *enuf*, *cof*, *ruf*, &c.

K may be written for *ch*, when they have a ſound: as,

for { *patriarch*, *melancholy*, *choler*, } write { *patriark*, *melankoly*, *koler*, &c.

X hath *the ſound of divers* of the *double conſonants*, and may be *uſed in their ſtead*: as for *example*, it is ſounded like

cc, *ĉis*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *flocks*, *ſtocks*:

for which write { *axept*, *axident*, *ax*, *effex*, *flox*, *ſtox*, &c.

And generally when *ſ* cometh after *k*, they together have the ſound of *x*, and *x* is to be written for them.

6 The letter *e* may be *left out* in many words, ſomtimes in the beginning, ſomtimes in the middle, ſomtimes in the end of words.

In

In the beginning it may be ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is always before *x*: as,

for *external*, *extent*, *extract*, write *xternal*, *xtent*, *xtract*, &c.

Alſo when it comes before *m*: as,

for *emphaſis*, *empty*, *embrio* write *mphaſis*, *mpty*, *mbrio*, &c.

Or before *n*: as,

for *enſigne*, *enter*, *end*, write *nſign*, *nter*, *nd*, &c.

And in many words before *ſ*, as,

for *eſcape*, *eſtabliſh*, *eſtate*, write *ſcape*, *ſtabliſh*, *ſtate*, &c.

Somtimes in the middle of a word *e* may be left out, when the ſound of it is in the next letter: as,

for *alteration*, *liberall*, *contemn*, *flatter*, write *altration*, *liberall*, *contemn*, *flattr*, &c.

E in the end of a word may be left

out, when it cometh after *l* : as,

for	*eagle,*	write	*eagl,*
	title,		*titl,*
	double,		*doubl,* &c.

And alwayes, when it ſerveth only to produce the former vowell in the ſame ſyllable, it may be left out : as,

for	*were,*	write	*wer,*
	name,		*nam,*
	thoſe,		*thoſ,*
	die,		*di,* &c.

7. When a conſonant is doubled in a word, one of them may be ſpared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l* : as,

for	*rabble,*	write	*rable,*
	affirm,		*afirm,*
	collect,		*colect,* &c.

8. Sometimes in this Art, three or four words may be joyned together as one *word*; of which ſee more, *Chap.* 12.

9. *Laſtly*, in writing ſome ſentences whole words may be omitted, which yet in the reading muſt be implyed, eſpecially in common known ſentences : as, for

The fear of the Lord is the beginning of wiſdome may

may be written.

The fear of the Lord beginning wiſdom.

For, *in the fulneſs of time God ſent his Son, &c.*

may be written,

In fulneſs time God ſent Son, &c.

They are not a few that have found benefit by this direction. Thoſe that will make uſe of it, muſt have diſcretion to know what words may be ſpared in writing, and yet muſt be implyed in the reading: for if any principal word be left out, whereby the ſence is maimed, in ſtead of a help, it will prove an hinderance.

Again, it is only to be uſed when one is not able otherwiſe to write word for word after the ſpeaker.

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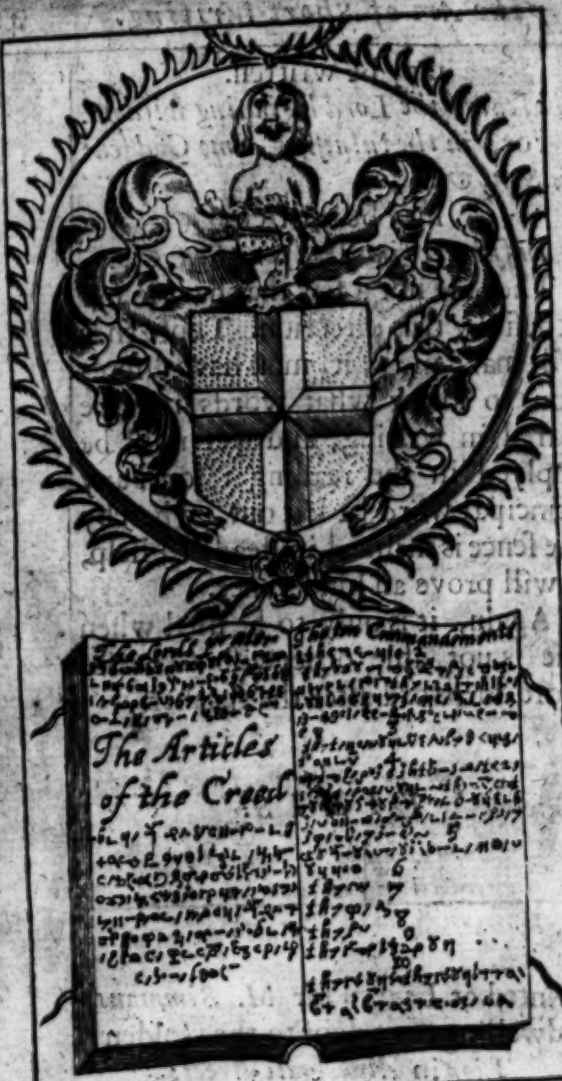
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